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IMAGE COMICS PRESENTS

FRANK FRAZETTA'S

DEATH DEALER

SHADOWS OF MIRAHAN

ISSUE 1 OF 6

SPECIAL EDITION

BLACK&WHITE

PLOT: NAT JONES
JAY FOTOS

STORY: JOSHUA ORTEGA

PEN & INKS: NAT JONES

LETTERS: JASON HANLEY

DEATH DEALER IS A CREATION OF
FRANK FRAZETTA
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THIS LIMITED EDITION ISSUE SHOWCASES THE INCREDIBLE LINEWORK OF CULT-FAVORITE ARTIST NAT JONES. ALTHOUGH ALREADY WELL-KNOWN FOR HIS PAINSTAKINGLY DETAILED ART ON BOOKS SUCH AS SPAWN: THE DARK AGES AND ROB ZOMBIE'S THE NAIL, FRANK FRAZETTA'S DEATH DEALER REPRESENTS A NEW PINNACLE IN NAT'S CAREER AND THIS SPECIAL BLACK & WHITE EDITION ALLOWS YOU TO SEE EXACTLY WHY NAT IS REGARDED AS ONE OF THE MOST TALENTED ARTIST WORKING IN COMICS TODAY.

FRANK FRAZETTA'S DEATH DEALER BLACK AND WHITE SPECIAL EDITION #1. NOVEMBER 2007. PUBLISHED BY IMAGE COMICS, INC., OFFICE OF PUBLICATION: 1942 UNIVERSITY AVENUE, SUITE 305, BERKELEY, CALIFORNIA 94704. DEATH DEALER ™ AND © 2007 BY FRANK FRAZETTA. USED WITH PERMISSION. ALL RIGHTS RESERVED. ALL ARTWORK, LOGO AND STORY CONTENT IS © 2007 JAY FOTOS, NAT JONES AND JOSHUA ORTEGA, UNLESS OTHERWISE NOTED. NO PART OF THIS PUBLICATION MAY BE REPRODUCED OR TRANSMITTED, IN ANY FORM OR BY ANY MEANS (EXCEPT FOR SHORT EXCERPTS FOR REVIEW PURPOSES) WITHOUT THE EXPRESS WRITTEN PERMISSION OF IMAGE COMICS, INC., JAY FOTOS, NAT JONES AND JOSHUA ORTEGA. ALL NAMES, CHARACTERS, EVENTS AND LOCALES IN THIS PUBLICATION ARE ENTIRELY FICTIONAL. ANY RESEMBLANCE TO ACTUAL PERSONS (LIVING OR DEAD), EVENTS OR PLACES, WITHOUT SATIRIC INTENT, IS COINCIDENTAL. PRINTED IN CANADA.

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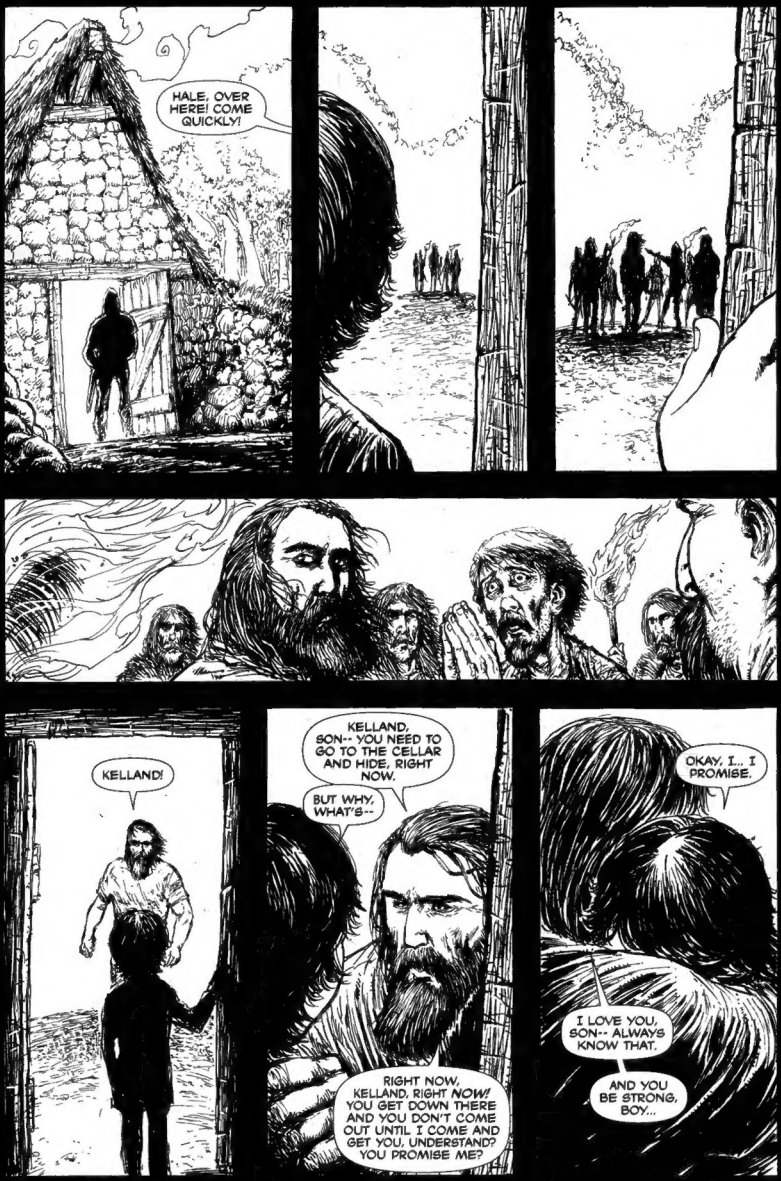
900 YEARS AGO, IN THE LAND OF IPARSIA...
...THE KINGDOMS OF ORO AND EDANI WERE AT WAR.
BUT THIS WAS NO ORDINARY WAR.
THIS WAS THE MOST TERRIBLE, BLOODY CONFLICT THAT IPARSIA HAD EVER KNOWN...
ENTIRE VILLAGES WERE DESTROYED, COUNTLESS BLOODLINES WERE LOST FOREVER, YET NEITHER SIDE WAS WILLING TO YIELD OR COMPROMISE WITH THE OTHER.
DEATH WAS ALL THAT THEY COULD SEE.

SO DEATH WAS WHAT THEY KNEW.
MOST PEOPLE HAD THOUGHT HIM ONLY A LEGEND, A CREATURE OF MYTH THAT EXISTED ONLY IN THE IMAGINATION.
BUT DURING THE DARKEST TIME OF THE WAR, BOTH KINGDOMS LEARNED THAT THE DEATH DEALER WAS INDEED QUITE REAL.
MAYBE NOT A MAN, MAYBE SOMETHING OTHER THAN FLESH AND BONE...
...BUT HE WAS UNDENIABLY REAL.

and he was absolutely *unstoppable.*
the Death Dealer laid waste to the soldiers of Oro and Edan alike, mysteriously appearing at every major battle, but never choosing a side.
the kings of Oro and Edan grew concerned, each fearing for the future of their land as their once-mighty armies dwindled beneath the Death Dealer's unconquerable might.
their wise men and advisors could provide no answers, but there was one group of individuals who knew the truth...
...a neutral order that had great knowledge of the past...
...and in a sacred grove of the eternal forest, they began to craft a plan that would bring peace back to the land of Parsia...

WHAT TYPE OF PLAN? LIKE A SECRET ONE? DID IT WORK?
WELL, THAT WOULD BE JUMPING AHEAD OF OURSELVES, WOULDN'T IT?
YOU DON'T WANT TO HEAR THE ENDING ALREADY, DO YOU?
YEAH.
HA HA HA! I SHOULD HAVE KNOWN-- ALWAYS RUNNING BEFORE YOU WALK, EH, BOY?
USED TO BE THAT WAY MYSELF...
YOU DID?
I DID. THOUGH I LATER REALIZED THAT THE ENDING IS NOT ALWAYS AS IMPORTANT AS WHAT HAPPENS ALONG THE WAY.
AFTER ALL, THAT'S USUALLY WHERE--
DAD...? WHAT IS IT?
IT'S WILLIAM-- HE'S SOUNDING THE ALARM.
STAY HERE, KELLAND. I'LL BE RIGHT BACK.


HALE, OVER HERE! COME QUICKLY!
KELLAND!
KELLAND, SON-- YOU NEED TO GO TO THE CELLAR AND HIDE, RIGHT NOW.
BUT WHY, WHAT'S---
RIGHT NOW, KELLAND, RIGHT NOW! YOU GET DOWN THERE AND YOU DON'T COME OUT UNTIL I COME AND GET YOU. UNDERSTAND? YOU PROMISE ME?
OKAY, I... I PROMISE.
I LOVE YOU, SON-- ALWAYS KNOW THAT.
AND YOU BE STRONG, BOY...

JOSHUA ORTEGA, NAT JONES AND JAY FOTOS PRESENT:

"SHADOWS OF MIRAHAD"

PART I OF 6

TWO DAYS LATER.
KATHUD
KATHUD
KATHUD
HYAH, HYAH!
KATHUD
KATHUD
KATHUD

COUGH!
AAH!
HADEN, I COULD HIT YOU RIGHT NOW-- SCARING ME LIKE THAT!
I KNOW, I KNOW-- I'M SORRY, ADELIA... I COULDN'T RESIST!
OH YEAH?
YEAH.
CAN'T RESIST, CAN YOU?
NO... NOT AT ALL...

MMM... I MISSED YOU.
I KNOW. IT'S BEEN TOO LONG.
AND I'LL ADMIT-- I'M GROWING TIRED OF HAVING TO MEET IN SECRET.
YOU REALIZE WE HAVE TO TELL YOUR FAMILY EVENTUALLY, DON'T YOU?
I KNOW. IT'S ALMOST THE RIGHT TIME, IT'S JUST...
A DUKE'S DAUGHTER SHOULDN'T BE WITH A WOODSMAN...?
NO, IT'S NOT THAT... WELL, I MEAN, THAT'S PART OF IT, OF COURSE, BUT...
I JUST WANT TO WAIT UNTIL MY MOTHER'S BACK HOME FROM ICEVALD. SHE SHOULD BE THERE TOO WHEN WE TELL MY FAMILY... IT'S ONLY RIGHT.
IT'S TRUE, I KNOW... BUT IT DOESN'T MAKE IT ANY EASIER TO WAIT.
SOON, MY LOVE-- I PROMISE. SOON.
SO... HOW'S YOUR FATHER AND YOUR BROTHER?
THEY'RE WELL. DAD'S BEEN HUNTING A LOT, GOT HIMSELF A NICE BUCK RIGHT BEFORE I LEFT.
KELLAND HELPED HIM ON THE HUNT, EVEN CLEANED THE KILL HIMSELF. HARD TO BELIEVE. I REMEMBER WHEN IT USED TO SCARE HIM...
NOW HE'S PRACTICALLY A LITTLE MAN.
"TIME FLIES ON QUICKSILVER WINGS..." ISN'T THAT HOW THE SAYING GOES?
YEAH-- THOUGH SOMETIMES I WISH WE COULD SLOW IT DOWN.

LOOKS LIKE SOME WICKED WEATHER'S ON ITS WAY...
WE SHOULD GET GOING...
RUSTLE GRUNT RUSTLE
WAIT, YOU HEAR THAT? WHAT IS THAT?
DOESN'T MATTER, HADEN-- WE'RE GOING.
ALL RIGHT, YEAH... LET'S GET OUT OF HERE.

THE STRONGHOLD OF DUKE ATAR...
WELL, LAMBEAU-- HOW WAS THE MEAL? DO THE SPICES OF ORO STILL HOLD UP AFTER YOUR TRAVELS?
HONESTLY?
OF COURSE.
TAME.
HA HA, THAT'S WHAT I WAS AFRAID OF! HARD TO COMPETE WITH THE TROPICS, EH?
IT'S TRUE. A MAN DEVELOPS A TASTE FOR THE HEAT. HOT FOOD. HOT WEATHER--
HOT WOMEN?
BOY-- IF YOU ONLY KNEW.
DUKE ATAR? THERE IS A GROUP OF PATROLMEN HERE TO SEE YOU, SIR.
WE'RE STILL DINING-- IS IT URGENT?
MOST.
VERY WELL. SEND THEM IN.
PATROLMAN-- WHAT BRINGS YOU HERE AT THIS HOUR?
MY APOLOGIES, SIR, BUT WE BRING TERRIBLE NEWS...
THE OUTER VILLAGES HAVE BEEN ATTACKED... MASSACRED. THEY SPARED NO ONE.
WHAT...?
ATTACKED? BY WHOM?
WE DON'T KNOW, SIR. THEY LEFT NO TRACES... ONLY BODIES.
AND YOU SAY THERE ARE NO SURVIVORS? NONE?
ACTUALLY, THERE WAS ONE SURVIVOR, SIR. A BOY...

HIS NAME IS KELLAND. WE FOUND HIM HIDING IN THE CRAWLSPACE OF A CELLAR, WAITING FOR HIS FATHER.
BY THE KING...
BOY, DID YOU SEE WHO DID THIS? DID YOU SEE WHO THE ATTACKERS WERE?
NO.
DID YOU HEAR ANYTHING? DID THEY SPEAK OUR TONGUE?
THEY... THEY MADE SOUNDS... SCREAMING SOUNDS. BUT NOT LIKE PEOPLE...
LIKE DEMONS.
WE NEED TO NOTIFY THE KING OF WHAT'S HAPPENED. IMMEDIATELY.
RIAN, I WANT YOU TO TAKE A GROUP OF GUARDS AND RIDE TO THE ROYAL CASTLE TONIGHT.
STOP FOR NOTHING, AND TELL KING STROM TO READY HIS ARMY, AND TO SEND REINFORCEMENTS HERE AS QUICKLY AS POSSIBLE.
GUARD, HAS ADELIA RETURNED YET?
NO, SIR.
DAMN IT-- SHE MAY STILL BE IN THE WOODS THEN.
TOMAS, GO TO THE ETERNAL FOREST AND FIND YOUR SISTER.
SHE SAID SHE WOULD STAY ON THE OLD ROAD, SO SHE SHOULDN'T BE TOO FAR IN THE FOREST.
OF COURSE, FATHER-- RIGHT AWAY.
I'LL GO WITH HIM, JARED. JUST IN CASE.
THANK YOU, OLD FRIEND.
ADELIA, MY SWEET DAUGHTER...

"...I PRAY THAT YOU ARE SAFE."
OKAY-- I THINK WE CAN STOP FOR A MOMENT. WE DON'T WANT GO TOO FAR.
WHERE ARE WE? I'VE NEVER BEEN THIS DEEP IN THE FOREST...
ME NEITHER. I'M NOT EXACTLY SURE WHERE THIS IS-- BUT I THINK I CAN STILL FIND OUR WAY BACK.
WHAT IS THIS PLACE...?
I DON'T KNOW... LOOKS LIKE RUINS OF SOME KIND.
THERE ARE SO MANY OF THEM... AND THEY'RE SO BIG.
YEAH, I'VE NEVER SEEN ANYTHING LIKE THIS... REMINDS ME OF STORIES MY FATHER TOLD ME AS A CHILD.
ABOUT THE ORO-EDANI WAR, WHEN--
HADEN...?

WHOA

THE GRANDMOTHER TREE...
THE WHAT?
THIS HAS TO BE THE GRANDMOTHER TREE. ANOTHER STORY MY FATHER USED TO TELL ME ABOUT. I JUST THOUGHT IT WAS A BEDTIME TALE...
WHAT'S THE TALE ABOUT?
I THINK... THIS... IF IT'S TRUE. THIS IS THE ORIGINAL TREE THAT ALL OTHERS CAME FROM.
THIS IS THE TREE THAT GAVE BIRTH TO THE ETERNAL FOREST.
YOU THINK IT'S TRUE?
MAYBE... JUST LOOK AT HER SIZE.
EEHHEEEE...
YOU HEAR THAT? THEY'RE ALREADY CLOSE, HADEN.
WE NEED TO GET BACK ON THE OLD ROAD.
DO YOU THINK THEY'RE STILL BLOCKING IT?
MAYBE-- BUT WE CAN'T GO ANY DEEPER THAN THIS OR WE'LL GET LOST.
HELL, WE MAY ALREADY BE LOST...
HADEN--

"--THEY'RE ALREADY HERE."
ADELIA, SEE THOSE ROOTS BY THE MUSHROOMS? YOU NEED TO HIDE THERE. CRAWL IN, AND DON'T MAKE A SOUND UNTIL THEY'RE GONE.
WHAT? I'M NOT LEAVING YOU, HADEN!
PLEASE, ADELIA-- I PROMISED YOU I'D ALWAYS PROTECT YOU. PLEASE DON'T MAKE ME BREAK A PROMISE.
BUT, HADEN, I LOVE YOU, I--
PLEASE! TAKE THIS AND HIDE. PLEASE, THERE'S NO TIME...
I PROMISE YOU'LL SEE ME AGAIN.

OVER HERE!
COME ON!
CRUNCH
HNH!
KRAK

CRUNCH
UNGH!
SHHHUK
"PLEASE DON'T MAKE ME BREAK A PROMISE."
"PLEASE."

KREEEK
KRIK
CRACK
KRAK

THAT HER HORSE?
ADELIA...
Y-YES... THAT'S HER HORSE.
GOOD.
YOUR SISTER'S IN THAT ROOT CAVE BY THE MUSHROOMS. SHE'S *ALIVE*. YOU GET HER-- I HAVE TO CHECK SOMETHING OUT...
YOU'RE RIGHT, LAMBEAU-- SHE'S *ALIVE*.
YEAH-- NOW LET'S GET HER *HOME*.

RMMBLL
KRAK
RMMMBLL
BLURP
BLURP

TO BE CONTINUED...

Frank Frazetta was born on February 9th, 1928, in Sheepshead Bay, Brooklyn. He began drawing at the tender age of two, selling his first crayon drawing to his grandmother for the tidy sum of one penny. While in kindergarten, his teachers were amazed that a young child could draw with such accuracy and colors, and at age 9, he was questioned about the authenticity of a beautiful drawing he had turned in for an art contest. The teacher asked him politely to do another drawing while in class to confirm that he actually did the work without assistance from a friend or parent.

Twenty minutes later, Frank had rendered a better drawing than the one he had done at home.

"I remember the look on his face when he walked towards me, anticipating to see some crummy drawing," Frank recalls. "Boy, was he shocked!"

Even to this day, many art critics refuse to believe that he was capable of doing a finished oil painting in one evening.

Like his teacher in kindergarten, it's hard for many people to believe that one person could possess so much natural talent.

But that's Frank Frazetta.

Frank is now 79 years old and resides with his wife Ellie on their 75-acre estate in the beautiful Pocono mountains near East Stroudsburg, PA. His Spanish-style home sits aside the Frank Frazetta Museum at the base of rolling hills, his own lake and mountain streams.

Frank has always enjoyed drawing, but it was never his first priority. He loved his art, but it was done only when it had to be. It was a way to make a living.

Family, baseball, photography and camera collecting all came before his art, but to no one's surprise, art was always meant to be part of his life. He even turned down a contract to play center field for the New York Giants, though he told me once that if the money had been anything like what ballplayers make today, it would have been a different story.

Since art was a means to make ends meet, Frank would often wait until the day before the deadline before he would start working on a piece. That's why most of his paintings have that fabulous flowing quality to them--though let's face it, he also had the natural talent and magical ability to do great work that fast.

So what has made Frank's work so appealing to people over the last fifty years? One of the reasons is that his work stems from an "unreal reality" approach, his ability to make the unbelievable look believable. It is precisely this quality that separates his work from hordes of imitators who fail to capture the essence of the work. They completely channel their energies towards duplicating the obvious.

"I see things as they exist," Frank explains, "but I paint them from the image they've left on my mind, rather than how they appear in reality. For example, if you really examine your fears, you realize how out of proportion they are. Your mind's eye constantly paints pictures far in excess of what's real. I try to capture those images in my work. I'll make the fist coming straight at you larger, bonier, and much more menacing, because I'm dealing with the emotion of fear and not the anatomical proportions of the hand. A sword can kill, and I will exaggerate those qualities in a sword that will emphasize it's ability to kill, the size, the hardness, the coldness of the metal, the point, the sharpened edge, whatever it takes to spell out the emotion best."

Frank creates a color scheme, a building, an atmosphere, a monster, a world that does not exist–but all feel tangibly real. And the action in his paintings is as amazing as his figures, monsters, cities, and the women–oh those Frazetta women!

"I respond to the action," Frank explains, "and the women can be sensuous and erotic at times…I try to capture that precise motion or pose when she is at her most sensuous. I do exaggerate a lot in my work, but find that I have to exaggerate the least when painting women. The real thing is often more than enough."

My father has always worked best under pressure. He would have two months to get a cover in for a Creepy or Eerie, and time after time, my father would literally wait until the last day or two before he'd start. I recall as a young boy, we were living in a small apartment in Brooklyn, the telephone would be ringing off the hook all week long and my father would be saying to the publisher that "the picture is pretty well finished, I just have to add the finishing touches. Don't worry, it'll be done first thing in the morning." He'd hang up the phone and I'd ask him, "Hey dad, when are you going to start the painting?" He'd reply, "I'm going to start after you go to bed, so you can see it when you wake up tomorrow morning."

Sure enough, when I got up the next day, I'd walk by his studio and see this beautiful painting covering the canvas that was blank just ten hours earlier. He'd bring the picture into the kitchen and ask what I thought, and obviously, I said it was great! Then I'd ask my dad, "How are you going to bring this into the publisher today if the paint is still wet?" He'd smile and say, "Watch this…"

He proceed to open the oven door and stick the entire painting inside, the heat on full blast, waving it back and forth. Within a few seconds, the painting began to warp into a full half-circle–which scared the heck out of me–but he would calmly pull the painting out of the hot oven, walk over to the kitchen sink with this deformed canvas and slowly rub a damp facecloth on the back of the painting. To my amazement, the painting began returning to its original form as if nothing had ever happened to it.

Many of his award-winning paintings were done in one evening, a remarkable feat when you consider that he paints in oils directly from his imagination and without any references other than the mirror he keeps at his side, to check out things with a new and fresh perspective.

If unsatisfied with the progression, he will paint over the areas, or less frequently, start a whole new painting. There are nearly a dozen finished paintings hanging on the museum walls that have another painting underneath them!

Surprisingly, Frank never put his full effort into any of his paintings until he was able to keep the original art. The publishers had always kept his art until Frank decided to take a pay cut in order to keep the original art.

At the time, he was receiving $300 for the finished work, so while he would retain the originals, he would only get $150 for the assignment. It turned out to be a very wise move, as Frank's originals can now command six- and seven-figure prices, though he's turned down numerous offers–even from Hollywood stars–in order to keep certain, select pieces for himself and his family.

Ultimately, money never had a place in my father's life except to pay the bills and put food on the table. His wife Ellie runs the business and continues to make most of the business decisions pertaining to the licensing and advertising of Frank's work. She also runs the museum every Saturday and Sunday from May through Christmas, finding time in between to keep things rolling with all of the other business affairs.

In the 1980's, my father nearly died from a misdiagnosed thyroid problem. Despite being sent to one of the nation's best medical clinics for nearly two years and being tested every day, he was sent home without the correct diagnosis–and a $2,000,000 medical bill to boot. The problem was finally diagnosed properly, and he received the necessary treatment, but not before he almost suffocated during a harrowing 2-hour drive with my sister to the nearest hospital.

In 1995, tragedy struck again, and Frank suffered a series of strokes which took much of his power from his right side. Although he still has use of his right hand, he had to relearn to draw with his left hand. Amazingly, with a little persuasion and encouragement, he began to draw almost as well with his left hand. The art is still fabulous and possesses that signature Frazetta touch, but it takes him 3 to 4 times longer to complete a picture.

Despite the adversity, Frank holds no grudges nor does he wake up any given day blaming someone for his ailments. He loves every day and continues to amaze us all with his spirit and his loving qualities. The grandchildren keep him on his toes and love to visit with him, sitting by his side and drawing with him for hours.

My father is not only one of the world's great artists, but he is truly a special human being–and anyone who has had the pleasure of meeting him will say the same.

–Frank Frazetta, Jr. / 2007

The incredible work of Frank Frazetta has influenced countless artists over the years-in fact, it's rare to find an artist working in comics, film, television, novels, or video games who hasn't been influenced by Frazetta's work in some way.

From his world-renowned oil paintings to his groundbreaking comic illustrations, Frazetta has created a style that is all his own, and his influence will undoubtedly be felt for many generations to come.

Here's what Image Comics founders had to say about the living legend's influence on their work.

"Frank Frazetta is simply the best at what he does. Frank drew amazing comics and he could have stayed in the field and kicked everybody's ass. The few covers he drew set a standard that is unmatched to this day. But Frank wasn't content to merely conquer comics, he moved on to become the premiere fantasy illustrator of all time."

Erik Larsen/Publisher at Image comics/creator of Savage Dragon

"Prior to turning pro in the comic book field, I was looking around at many different artistic styles and looks for both inspiration and education. Upon coming across the work of Frank Frazetta, he quickly fell into that small list of artists that were both a blessing and a curse.

Why, you might ask?

Because there are those few rare creators whose work is so powerful and impressive that I am not remotely capable of trying to figure out on any level how they were able to tap into the magic of their styles. I admired these artists, even though they frustrated me with their unbelievable skills. Frank is on that list for me."

Todd McFarlane/President of Image Comics/creator of Spawn

"I remember the first time art mattered to me. It was when I picked up a well-worn paperback that belonged to my older brother. The book was Tarzan and the cover artist was Frank Frazetta. I never did get around to reading it, as the cover was all the story I needed. There was just no way the words inside could possibly match what that cover had ignited in my imagination.

I was just 8, maybe 9 when I saw it and hadn't yet developed any real sense of what made one artist stand out from the others, but that cover, and the raw power that flowed from it, will be forever etched as the first time art of any kind made me feel something. It is the reason I do what I do today."

Marc Silvestri/CEO of Image Comics/creator of CyberForce

"When I was ten I had my tonsils removed. My mother brought me some books to read, Edgar Rice Burroughs. While I liked the stories well enough, what captured me was the wonderful illustrations. Beautiful linework of such power and form, compositionally perfect in balance and style. From that day forward, Frank Frazetta became one of my Gods. He still is."

Jim Valentino/Vice-President of Image Comics/creator of Shadowhawk

The Frank Frazetta Museum

East Stroudsburg, PA

This Spanish/Mexican style gallery is nestled on a 75-acre estate located in the heart of the Pocono's. This beautiful structure overlooks Frank's private 5-acre lake in a serene setting. amongst the towering spruce trees and surrounding mountains. Frank did the original preliminary draft of the museum, and his son, Frank Jr., did the architectural design plan.

The 3,000 square foot gallery offers 2,500 square feet of open gallery for viewing all Frank's works and masterpieces. With cathedral ceilings, stucco walls and a Mexican tile roof orchestrated to accent Frank's art.

On display are all the original art that brought Frank his worldwide fame. Just imagine getting a chance to see Death Dealer, Silver Warrior, Conan the Barbarian and more masterpiece works up close, to see the brilliant colors and subtle brush strokes that remain unmatched to this day.

There is also a Gallery Store, in a smaller room, for the purchasing of some original art, lithographs, limited editions and other collectables. The museum is operated by Frank's wife, Ellie, who has operated the business since 1971.

Museum hours are Saturdays and Sundays from 11am- 4pm EST. The museum will stay open through the Saturday before Christmas and will reopen sometime in April. No one is permitted on the premises at any other time without permission from Frank or Ellie personally. We please ask you to abide by these hours. Anyone on the estate before or after normal business hours will be considered trespassing. We thank you for your cooperation in this matter.

Admission to the gallery will be a donation of $10 per person. All proceeds go to the maintenance of the gallery and preservation of the artwork

Please visit www.frazettaartgallery.com for directions, updates and events.

NAT

CREATOR BIOS

Joshua Ortega is a Seattle-based writer whose work spans nearly the entire spectrum of the popular arts. He has written for every major American comic book company, including Marvel, DC Comics, Dark Horse, Image, Top Cow, TOKYOPOP, Dynamite Entertainment and more, working on high-profile properties such as Star Wars, Spider-Man, Star Trek, and Battlestar Galactica.

A former journalist, Ortega is also the author of the critically acclaimed novel ((FREQUENCIES)), co-writer of the short film "...Loves Martha" and has worked on a wide variety of Xbox 360 titles for Microsoft Game Studios. Updates on his new work can be found at www.joshuaortega.com.

Nat Jones began his comics career while he was still in high school, and soon gained widespread acclaim for his work on Spawn: The Dark Ages. Nat has worked on an impressive array of titles for many of today's top publishers including Dark Horse, Image, IDW and Fox Atomic. His credits include Spawn, 30 Days Of Night: Three Tales, Rob Zombie's The Nail, '68, and 28 Days Later: The Aftermath. Known primarily for his highly detailed pen and ink work, Nat is also an accomplished painter as well as a published writer.
www.natjones.com

Jay Fotos has been working professionally in the comic industry for nearly a decade as an illustrator/colorist with hundreds of comic projects under his belt. His impressive work resume also covers virtually every other medium as well, including movies, animation, video games, TV, album art, magazines to web design. Jay is a native New Yorker who now resides in Phoenix, Arizona with his wife Tiffany.

"Death Dealer is a true labor of love, if it was not for being introduced to Frank Frazetta's work as a child in the 70's, things would be very different for me...a true Icon and inspiration".
www.jayfotos.com

NAT JONES
COVER B PENCILS

LIMITED EDITION PRINT

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FRANK FRAZETTA'S

DARK KINGDOM

2008
ONE SHOT
image

ALTERNATE COVERS BY TIM VIGIL AND NAT JONES

MARK KIDWELL

TIM VIGIL

JAY FOTOS

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FRANK FRAZETTA'S

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